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ABSTRACT

This report describes a formative evaluation and presents an overview of the background and design of an instructional television series, "On the Level," designed to encourage teenagers' personal and social development. The series includes 12 15-minute video programs, 12 audio programs, and a student workbook. The design issues discussed include overall project goals and instructional design specifications. Research and evaluation activities reported include (1) the concept design, development and review; (2) treatment and script evaluation; and (3) program evaluation using data collected through student and teacher questionnaires, observation of teacher-led discussions, and evaluator-led discussions. Appendices list the essential and desirable intended outcomes as well as the theme and plot descriptions for each of the 12 programs, which cover the topics of dealing with conflict, accepting feelings, developing self-concept, coping with stress, changing family relationships, loneliness, career aspirations, peer group membership, friendship, love, prejudice, and thinking. Also appended are an evaluation activity schedule, summary capsules from the evaluations, and data collection measures, including the teacher and student questionnaires, the discussion profile, and the discussion profile coding graph. (LMM)

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The Agency for Instructional Television is a nonprofit American-Canadian organization established in 1973 to strengthen education through tele-
vision and other technologies. AIT develops joint program projects
involving state and provincial agencies, and acquires and distributes a
wide variety of television and related printed materials for use as
major learning resources. It makes many of the television materials
available in audiovisual formats. AIT's predecessor organization,
National Instructional Television, was founded in 1962. The AIT main
offices and Midwestern office are in Bloomington, Indiana; there also
are regional offices in the Washington, D.C. and San Francisco areas.

Research Report 77

On the Level Final Report on
Formative Evaluation

September 1980

Agency for Instructional
Television

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On the Level, produced by the Agency for Instructional Television (AIT), is a new video series designed to encourage teenagers' personal and social growth. Research and evaluation activities played an integral role in the development of twelve 15-minute video programs and the accompanying teacher's guide, twelve audio programs, and a student workbook. This report presents an overview of the programs' background and design, and describes the formative evaluation conducted for the series.

BACKGROUND

The Agency for Instructional Television is a nonprofit, American-Canadian organization with its main offices in Bloomington, Indiana. AIT develops joint program projects involving various television agencies and distributes a wide variety of TV and related print materials.

On the Level was developed in conjunction with an American-Canadian consortium of thirty-seven state and provincial educational agencies under the management of AIT. The consortium members reviewed the project at

each stage in its development.

The project budget was \$877,000. This budget included a \$270,000 grant from the Corporation for Public Broadcasting. Other funds came from the Exxon Corporation, the George Gund Foundation, the General Mills Foundation, and Union Carbide.

The value of video programming in affective health education has been demonstrated by earlier AIT projects. Such series as Ripples, Inside/Out, and Self Incorporated for elementary and junior high school students represent efforts to assist teachers in dealing with issues in the area of personal growth and development of children. Their level of use indicates the degree of support for well conceived and well-produced video programming. The On the Level project continues some of the themes of these earlier series and also deals with new, emerging concerns relevant to an older, increasingly aware and complex population of secondary school students.

PROGRAM DESIGN

On the Level is twelve dramatizations designed to increase tenth-, eleventh-, and twelfth-grade students' awareness and understanding of their emotional and physical health. The series is designed to improve teenagers' ability to take advantage of life's opportunities, should provide strategies and alternatives for coping with problems, and should provide a common ground for classroom discussions of these issues. The programs especially emphasize relationships with peers, adults, parents,

and younger children. There are a number of overall project goals on which the series is based.

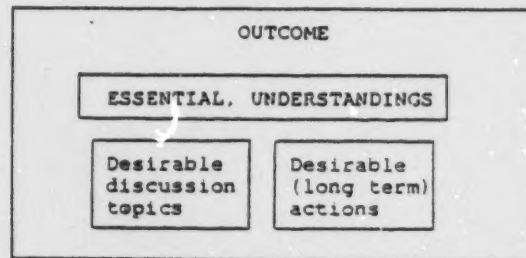
Overall Project Goals

- Increased awareness of the interaction of emotional and physical health.
- Increased skills in identifying and analyzing the interplay between feelings and outward behavior.
- Increased understanding of causes of emotional stress and an increased ability to cope constructively with such stress.
- Increased understanding of their relations with peers, nonparental adults, parents, and younger children.
- Increased sense of mastery of self and environment, and confidence in their ability to shape their futures.
- Increased empathy and concerns for others.
- Decreased misperceptions about health issues, including an awareness that physical disabilities do not prevent emotional well-being.
- Increased understanding of the structures and functions of social organizations including school, community, family, and work settings.
- Increased understanding of adolescent sexuality.
- An understanding of the concept of life-long development and the place of adolescence in the life-span.
- An understanding that one's actions have consequences for the self and for others that transcend one's own life.

Instructional Design Specifications

Each program has three sets of outcomes: Essential understandings, desirable discussion topics, and desirable (long-term) actions. (1) Essential understandings are ideas that viewers should acquire from watching the video programs. (2) Desirable discussion topics are ideas motivated by the video program. Since leaders and adolescents may not want to share information in a public setting about certain topics, discussion is seen as a *desirable* outcome rather than an essential outcome.

(3) Desirable (long-term) actions are statements about behaviors that adolescents *may* acquire over an extended period of time as a result of viewing the series.



Acquisition of the essential understandings was one of the criterion used for assessing the instructional effectiveness of a program during production. A description of the essential and desirable outcomes for each of the twelve programs is presented in Appendix A.

Twelve Program Topics

These program topics were developed by the design team:

Dealing with Conflict	Career Aspirations
Accepting Feelings	Peer Group Membership
Developing Self-Concept	Friendship
Coping with Stress	Love
Changing Family Relationships	Prejudice
Alone vs. Lonely	Thinking

The themes and plot descriptions of each of the twelve programs are presented in Appendix B.

RESEARCH AND EVALUATION

I. Overview and Scope of Evaluation

Research and evaluation were integral to the entire process of creating the On the Level video series. Research was especially effective

for On the Level because it was readily sought and used from the very beginning of the project. Such initial preproduction and even predesign research not only can provide valuable background for developing realistic program goals and planning the major components of the program, but it also can provide the opportunity for evaluators, related-print writers and script writers/producers to work together to determine how evaluation can best serve the needs of the particular project. A realistic time line was agreed upon that would provide for evaluation activities at each stage in development and would schedule evaluation reporting in time for critical project decisions. An outline of the evaluation activities schedule is presented in Appendix C.

The On the Level evaluation was the primary link with the target audience of teenage viewers and their teachers. High school students and teachers helped to determine whether the programs were appealing, realistic, and successful in transmitting their intended educational messages. Evaluation both confirmed success as well as identified problems and suggested alternatives at each project stage. The advice of teachers was also sought to verify program design and content and help insure that the programs were consistent with the beliefs of those charged with using them.

The evaluation activities consisted of three major phases conducted over a twelve-month period: 1) Concept Design, Development, and Review; 2) Treatment and Script Evaluation; and 3) Program Evaluation.

Evaluation Time Line

Evaluation Phases	1979			1980								
	1 Oct.	2 Nov.	3 Dec.	4 Jan.	5 Feb.	6 Mar.	7 Apr.	8 May	9 Jun.	10 Jul.	11 Aug.	12 Sep.
Concept Development	_____											
Concept Review	_____											
Treatment Evaluation		_____										
Script Evaluation			_____									
Program Evaluation						_____						
Print Evaluation						_____						

Cumulative evaluation was especially important to this project.

Knowing the target audience's reactions during preliminary research enhanced the effectiveness of subsequent project developments. Written treatments and scripts provided the first glimpse of the transition of a program concept into an actual program, and thus provided the opportunity to assess the effectiveness of the program at a stage where changes are easier to make and less expensive. Thus the production was guided by student reactions and reflected knowledge gained from initial evaluation.

In addition to examining the programs, evaluation also assessed the teacher's guides and student activities that accompany the series. Informal reports of these materials were provided to their designers. The evaluation results were used to improve the appeal, clarity and usefulness of these materials. AIT also produced twelve radio/audio dramas using scripts

adapted from the television scripts as part of the On the Level project. One of these audio programs was available for evaluation; that evaluation is presented in this report.

The following sections describe the main phases of the On the Level evaluation and refer the reader to more detailed reports of individual program evaluations.

II. Concept Development

In preparation for the project, authorities in the field of adolescent development were commissioned to write papers for AIT describing teenagers' development and highlighting teenagers' personal and social concerns. In addition, the interests and concerns of teenagers themselves were surveyed in Massachusetts by Massachusetts Educational Television* (MET). The theoretical papers and the responses from teenagers served as the basis for the initial concept development and the preliminary design of the twelve specific program topics.

III. Concept Design Review

Following concept development, the twelve program topics and their stated objectives were evaluated with a sample of eighty-eight secondary school teachers and other professional educators in eight Midwestern communities.

Take-home questionnaires and group discussions elicited responses regarding how best to present the series topics, concerns about using the series with teenagers, and suggestions for development of the teacher/

leader guide.

The results showed that teachers and professional educators were very receptive to the series design. They voiced a need for appealing, effective materials dealing with the personal and social growth of adolescents. The proposed program topics and their stated outcomes were analyzed in depth. Teachers and professional educators suggested ways each of the program topics might best be presented to students, and they alerted evaluators to particular concerns associated with each topic. Generally, they recommended that the topics be approached in a "positive" manner, and that the presentations be realistic and nondidactic. They also requested that presentations include the message that everyone experiences similar problems in adolescence.

A detailed report of the concept review is available in AIT's Research Report 70, Secondary Health Project, January 1980.

IV. Treatment and Script Evaluation

After the program design was concluded, students and teachers evaluated the programs at the next three stages in their development -- treatments, scripts, and rough-cut programs. Specifically, the programs were evaluated for appeal and comprehension, as well as for the types of discussion that followed their reading or viewing. The evaluation areas that were explored are presented in Table 1.

Table 1

Evaluation Concerns

-
- *Appeal*: Do the students like the program?
 - *Realism*: Are the characters and program situations accepted as real by the audience?
 - *Identification*: Do the students identify with the characters in the program?
 - *Comprehension*: Do the students understand the intent and circumstances of particular scenes?
 - *Perceptions of Characters*: Are the intended traits of the main character(s) - e.g., likable, sensitive, doesn't like to be alone - perceived by the students?
 - *Objectives*: Do the students recognize and understand the program's intended message?
 - *Importance*: Do students think the program issues are important?
-

In addition to the formal and informal evaluation tasks undertaken by the Bloomington-based evaluation staff, students of the appropriate ages had the opportunity to help develop the scripts along with the writers. As part of the formative evaluation process, but under the supervision of the chief writer and the major producing organizations, two groups of adolescents met regularly with writers. One group was assembled from several area high schools and comprised a representative sample of the target audience. The other group of teenagers was also from several area schools, but they had practiced and performed together as an improvisational acting group. The first group was used to help develop and confirm script ideas,

and test writers' perceptions of the students' reality. The second group was often given situations to improvise and thus permit the writers to hone ideas, dialogue and relationships. These two groups met regularly through the major scripting period.

Once the treatments or scripts were developed with the help of these groups of teenagers, the materials were sent to AIT and another evaluation process began. Teenagers and teachers reviewed each of the twelve treatments and scripts as well as additional versions of both treatments and scripts that had been revised on the basis of evaluation. Each version of a treatment or script was evaluated by two or three student panels or classroom groups and reviewed by at least six teachers. By the end of the treatment and script evaluation, but before most of the production had actually begun, more than 2,000 high school students and 200 teachers had participated in evaluation.

Two evaluators conducted each student evaluation session: one led a structured group discussion while the second took detailed notes. Sometimes the discussion was tape-recorded. Occasionally the students filled out a short questionnaire. Evaluators were specifically interested in the appeal and comprehension of the treatment or script. The areas explored included the formative evaluation concerns described above, as well as concerns specific to the individual programs.

The evaluator used open-ended questions designed to elicit responses without his or her input or unintended reinforcement. Questions such as the following were used to structure discussions:

What was your overall reaction to the story?

Try to imagine this script as a TV program. Do you think it would be interesting to you? Would you want to watch it?

Did the way the people in the story interact with one another seem real?

Do you think the way (the main character) handled the problem was the way it would happen in real life?

Was there anything about the story that you really liked?

Was there anything you really didn't like or would want to change?

The discussion notes and questionnaire results were reduced into a format devised for communicating to the producers and writers pertinent information derived from the formative evaluation. This reduction, titled "Capsules from Evaluation," consisted of interpretations of the student responses, presented as succinctly as possible, along with representative student quotations that illustrated the interpretations. A sample of a treatment and a script evaluation report are presented in Appendix D.

Individual teachers were given treatments or scripts and asked to respond to a detailed questionnaire that assessed the effectiveness of the story in meeting the essential program outcomes and the appropriateness of the story for the target audience. A sample questionnaire is presented in Appendix E.

On the basis of student and teacher reactions collected by the evaluators and the reactions of the project producers, writers and consultants, many changes were made in the treatments, scripts and related print

materials. These revisions included changes in character, plot, and dialogue to make the characters and situations more realistic and relevant to teenagers and to enhance the program's message and clarity.

V. Program Evaluation

Rough-cut Field Testing

In the final and most intensive stage of the evaluation process, "rough-cut" versions of actual programs were viewed by some 2,000 students and their teachers in high schools throughout the United States and Canada. The purpose of the field testing was to assess the appeal and comprehension of each program as well as to analyze the content, type, and process of the discussions. Evaluation in classrooms provided settings that closely approximated the natural settings where the programs would actually be used.

Seven of the twelve rough-cut programs were evaluated in these high school settings. Four-to-thirteen classes in two or three different communities viewed each of the seven programs. The communities were both rural and urban and were located in the West, the Midwest, and the East. There was a good representation of minority students (including Black, Hispanic, and Oriental).

Data Collection Measures

A variety of data collection measures were used in the field test evaluation: Student and Teacher Questionnaires, Discussion Observation Measures (Discussion Profile and Discussion Narrative), and Evaluator-Led

Discussions. Through these measures, evaluators collected both quantifiable data and rich qualitative data, both individual student and teacher reactions and group processes. The measure assessed the appeal and comprehension concerns described in the previous section (Table 1) as well as determined whether the program elicited appropriate class discussion. The individual measures are described below:

Student Questionnaires

A Student Questionnaire was designed for each program to assess its appeal and comprehension. Questions such as the following appeared on the questionnaire:

How much did you like the program?

Did you think the teenagers were like you and/or your friends?

What was the most important thing the program wanted you to learn?

Are the issues presented in this program important to you?

Students' perceptions of the main characters, their comprehension of the specific scenes, and their perceptions of the program's concluding scene, or what might happen if the program continued, were also explored. An example of a Student Questionnaire is included in Appendix E.

Teacher Questionnaires

The Teacher Questionnaire was designed to determine how much the teachers liked the program and the degree to which they thought the intended outcomes were evident in the program. Also, the teachers were asked how much they thought their students liked the program and how well they thought their students understood the program. Some

questions were also designed to assess the effectiveness of the teacher/leader's guide. An example of a Teacher Questionnaire is included in Appendix E.

Discussion Observation Measures

Teacher-led discussions after a program were assessed by two observation measures: the Discussion Narrative and the Discussion Profile. The Discussion Narrative was designed to record the actual content of the discussion. The Discussion Profile was designed to assess the type and process of the discussion and the classroom interaction.

During teacher-led discussions, one evaluator took written notes of the actual comments of the students and teachers (Discussion Narrative). A second evaluator identified the categories of discussion emphasized by both students and teachers: Did they talk about the characters and events in the program? Did they reveal their own experiences? Did they talk about people in similar situations? Did they abstract messages from the program? Did they discuss alternative ways of dealing with the program situations? The Discussion Profile categories are presented in more detail in Appendix E, along with the Discussion Profile Coding Form.

Evaluator-Led Discussions

In this method, one evaluator led the discussion while the second took written notes of actual student comments. The discussions resembled the structured group discussions conducted during the script and treatment stage. The evaluator explored in depth with the students the

evaluation questions included in the questionnaire, as well as other concerns specific to the individual programs.

Data Analysis

The Student Questionnaires and the classroom Discussion Profile data were analyzed with the help of computers. For the Student Questionnaires, frequencies of responses were tabulated for each item. Comparisons (cross tabulations) were then made among questionnaires based on site, sex, and grade. On the comparisons, Chi Square was computed to assess the statistical relationships.

For the Discussion Profile, a specially designed computer program was used to generate graphic representations of the discussion process. For five of the six content categories in the observation system, regression lines showing the changes in the discussion over time, were calculated. In addition, a Physical Health Index was formed by combining the physical health count (0-3) for each thirty-second period, for both students and teachers, and then computing an average.

For the Teacher Questionnaires, frequencies of responses were hand-tabulated for each item, and comparisons were made among questionnaires based on site and grade-level taught by the teacher.

The written Discussion Narratives and the Evaluator-led Discussion notes were summarized for each classroom discussion and then combined to form a concise summary for each program.

Program Evaluation Analysis Computer

Two On the Level programs were evaluated using the Program Evaluation Analysis Computer (PEAC) in conjunction with the evaluation measures

described above. The PEAC evaluation was conducted by the Ontario Educational Communications Authority for AIT.

The use of the PEAC system to study responses to television programs is as follows: Groups of viewers are provided with individual response units containing a set of buttons. The key pad looks similar to that on a hand-held computer. Each button is labeled and instructions are given to orient the viewer to press only preselected buttons during the viewing period.

The respondents recorded their interest levels on a 3-point scale ("very interesting," "okay," "not very interesting") as they viewed the programs. These responses were sampled every 20 seconds. Following viewing, the subjects responded to a number of demographic and program-specific questions, also using the PEAC system. These questions were adapted from a questionnaire prepared by AIT research personnel. Following each viewing session, data were collected from the individual units, transferred onto an Apple II microcomputer, and analyzed according to standard procedures.

A detailed description of the PEAC evaluation and its integration into a comprehensive rough-cut evaluation is available in AIT Research Reports 72 and 73.

Overall Questionnaire Results

Questionnaire results from 995 students indicated that the students very much enjoyed the programs and identified with the program characters and situations (see Table 2). Over three-quarters of the students said they liked the programs. Four of the programs were liked by over 94% of the

students.

For all seven programs, half or more of the students said the teenagers in the programs were either sort of or very much like them and/or their friends. For five of these programs, over 70% of the students found the teenagers typical.

Over a third of the students said that similar situations had happened to them or to their friends, and on the average, approximately half the students knew people in similar situations. The percentage of students identifying with the program situation is relatively low, probably because the students literally responded to whether the actual program event had ever happened to them or to their friends. On a more general level, the issues presented in the programs, if not the specific events, were judged to be important by over three-quarters of the students.

Student comprehension of program events and character intentions was extremely high. Teenagers do not seem to have problems following plot and story lines as do younger children. Students also usually perceived the characters in the way designers, writers and producers intended. Furthermore, the programs were successful in transmitting their essential outcomes, as well as some unintended but desirable outcomes.

Discussion Themes

Almost all programs evaluated were successful in generating lively discussions. Similar themes emerged throughout all the discussions, although for different programs there were differences in the specific content and focus of the discussions. Some programs stimulated more personal reactions

than others, as some of the issues were more easily personalized than others. For some programs, students were extremely engaged by the characters and situations and in the discussion focused mostly on the program events. For other programs, students spent most of the discussion period revealing their own thoughts and experiences in similar situations.

Most personalized discussions involved students talking about their own parents or relating their career plans. However, every program did elicit some personalized reaction. The program that elicited the most personalized discussion during the evaluation sessions was the one about being alone versus being lonely:

When I'm alone I like it...sometimes.

I like to be in the woods by myself.

If I'm home alone it feels like the house closes in on me. It's just me and the TV.

Other programs about coping with stress and choosing a career elicited these reactions:

At work it's a bad situation. I take a deep breath and hope I don't yell and lose my temper.

My parents want me to go to college, and they say dance should come later. They don't understand I have to dance when I'm young.

During On the Level evaluation discussions, it became clear that teenagers are aware of many of their problems, and they welcome the forum the series provides for discussion. However, they also are seeking answers. They know there is not one right or wrong answer, but they at least want to know some options. All the programs in the On the Level series are open-ended dramatizations, intentionally designed not to give pat answers for complex

Table 2

On the Level

Rough Cut Programs
Questionnaire Results
(N=995)

PROGRAMS	Dealing With Conflict (n=206)	Accepting Feelings (n=208)	Developing Self-Concept (n=199)	Coping With Stress (n=101)	Changing Family Relationships (n=117)	Alone vs. Lonely (n=87)	Career Aspiration (n=77)
EVALUATION CONCERNS							
APPEAL							
Do the students like the program?	97%	94%	96%	82%	78%	78%	94%
REALISM							
Are the characters and program situa- tions realistic?	80%	72%	71%	49%	58%	77%	71%
OBJECTIVES							
Are the program's intended message(s) recognized and understood?	91%	80%	86%	81%	95%	75%	74%
IMPORTANCE							
Are the program's issues considered important?	86%	95%	80%	68%	42%	71%	84%

situations or to advocate one "right" solution to a problem. The lack of a "real" ending often caused disappointment and frustration for the students.

What happened to the rest of It?

When is the rest of it going to be on TV?

I want to see what happens.

This was a good starting point for discussion. With some teacher direction, the students were able to choose their own ending, relate how they had handled similar situations, or explore the variety of options available for solving a particular problem. This type of discussion is important for teenagers as they consider alternative ways of thinking and behaving.

Some similar themes that emerged in discussions for all the programs included:

- Everyone experiences similar problems in life.

Anyone can relate to someone being lonely. Once in a while everyone is lonely.

There was definitely a problem in communication and everyone has that.

Most people have trouble choosing a career.

- There are alternative ways of dealing with situations.

She didn't have to do all the work. There were other ways she could have handled the conflict.

It's sometimes helpful to talk to others about your problems.

If you choose a career you don't like, you can go into something else.

- Parents are important to consider in many situations.

Dont' be afraid of your parents -- be more open with them, tell them what you want.

The responsibilities of parents is to teach right from wrong and then give us the right to decide, the right to experience.

Jean was growing up and her father couldn't accept it 'cause he has still got a vision of her as a little girl.

- Life situations don't always have happy endings. It takes time for people to change.

It doesn't have to end happily ever after. Leave it more unresolved.

Things don't happen like that, things don't happen happily ever after.

(The above two comments were in reference to the closing scene of a program about changing family relationships that was changed to reflect more of an open-ending.)

Somebody who's been like that all his life -- it's going to take a lot of time to change them.

You need time to think things over -- it's not just like conflict -- snap! -- resolution!

Program Revisions

Many revisions occurred during the treatment and script stage, and thus by the rough-cut stage three programs did not require any revisions. Evaluation indicated that the other four programs field-tested needed minor to major revisions, including changes such as: additional voice-over to emphasize the program's message and to increase attention, changes in scenes and dialogue to make events and characters more realistic, scenes deleted that were appealing, and new scenes produced that provided teenagers with effective coping strategies.

The following section will summarize the evaluation conducted for the first three On the Level rough-cut programs. Detailed reports of these evaluations, as well as the evaluations of the four other programs field-tested, are available in these AIT Research Reports:

On the Level Formative Evaluation: Conflict/Feelings/Self-Concept (Research Report 71). April 1980.

On the Level Formative Evaluation: Coping with Stress (Research Report 72). May 1980.

On the Level Formative Evaluation: Changing Family Relationships (Research Report 73). May 1980.

On the Level Formative Evaluation: Alone vs. Lonely (Research Report 74). June 1980.

On the Level Formative Evaluation: Career Aspirations (Research Report 75). June 1980.

VI. Evaluation of the First Three Programs

The first three On the Level rough-cut programs that were completed were evaluated in three sites -- Baltimore, Maryland; the Carbondale area in southern Illinois; and Memphis, Tennessee. A total of 36 classrooms participated in the evaluation, 12 classrooms for each of the three programs. Out of a total of 789 students, there was approximately an even number of males and females distributed approximately evenly among tenth, eleventh and twelfth grades. The total sample was composed of 57% White and 43% Black.

1. "Face to Face" (Dealing With Conflict)

Dealing with conflict can result in personal growth.

Alice will do almost anything to avoid conflict -- even give up her

weekend to finish Gail's work on the yearbook. Because Alice couldn't say no to Gail's request, she failed a test, had a fight with the boyfriend, and suffered the emotional and physical effects of suppressed anger. As the program ends, the two girls meet face to face to deal with their conflict.

I'm angry because Gail didn't ask -- she just told Alice to do all the work.

Talking to a close friend so you can feel sorry for a while sometimes makes the conflict seem less of a problem.

Alice was afraid of coming face to face with her problem. You shouldn't be afraid to say what you feel.

Evaluation Observations

While viewing "Face to Face" students were very attentive. They seemed to increasingly empathize with Alice's situation and had discussions among themselves at each point in Alice's conflict situation. Discussions following the viewing were very lively, with students focusing mostly on the events in the program and alternatives to behavior and plot. The students seemed to be engaged and frustrated by the program characters and situations and wanted the characters to act in other ways.

During the discussions teachers often tried to elicit students' perceptions of the abstract messages in the program and to elicit students' own experiences in conflict situations. Although some students in each class did respond, most of the discussion focused on the program events and on the alternatives in the conflict situation portrayed.

Questionnaire Results

Almost all students (97%) said they liked the program and identified with the teenagers and situations. Females responded that they had been in similar situations whereas males responded that they knew other people in similar situations. The students perceived Alice as insecure, but otherwise likeable. They perceived Gail as confident, but unfair. Almost all students correctly noted that when Alice held back her feelings, she bit her nails, suffered from exhaustion, and had poor eating habits. The students perceived that Alice chose to do Gail's work because she was afraid to confront Gail and stand up for herself. The majority of students believed that if the show continued Alice would confront Gail.

The students were asked to select from among five choices the two most important things the program wanted them to learn. Fifty-seven percent of the students correctly selected "Conflict can disrupt your life and your relationships with other people." Forty percent correctly selected, "There are many ways to deal with conflict depending on the person and the situation." However, most students (85%) chose an unintended outcome, "If you feel you are in conflict with someone the best thing to do is face the conflict by confronting the person."

These results indicate that the program emphasizes one way of dealing with conflict -- confront the person -- to the detriment of the intended outcome -- there are alternative ways to deal with conflict. However, in the post-viewing discussions, students did discuss alternative ways of dealing with conflict, and thus, the program was successful in meeting its two essential outcomes. Teachers should include in their discussions the

concept that there are alternative ways to deal with conflict.

Program Revisions

"Face to Face" was a successful program: Students liked it, thought the characters and situations were realistic, identified with the characters, understood the plot, and recognized, understood, and discussed the program's intended outcomes. Thus, evaluation affirmed the program and no revisions were necessary.

2. "Behind the Scenes" (Accepting Feelings)

Recognizing, understanding, and expressing feelings are keys to good health.

David is cool -- so cool he hides his feelings about almost everything. Susan, his drama coach, repeatedly tries to get him to express himself. She doesn't realize that David has fallen for her and is beset by guilt, confusion, and insomnia. When David at last tells her how he feels, the scene is painful but marks a breakthrough for him.

David showed emotion at the wrong time. He couldn't express his feelings in the play but at the end all his feelings just busted out.

If you are really in love you have to let it out some way.

All of us are confused sometimes at how we feel. Sometimes I wake up and just start crying because I don't know how I feel.

Since we're just beginning to go through new feelings at this age, it's easy to get confused about them.

Evaluation Observations

While viewing "Behind the Scenes" students were very attentive. The atmosphere was humorous with much chuckling, snickering, and outright

laughter. Throughout the program, in each class, a few students laughed uncontrollably at specific scenes. The fantasy scenes were found to be especially humorous. When a teacher asked the students why they really laughed at some parts, one student responded: "We laughed because it related to our experiences -- because we could put ourselves in there."

The comic relief afforded by this program could certainly be viewed as an advantage, as it serves to reduce the tension inherent in the very personal issues dealt with in the program. This tension was evident in the ensuing discussions as the students responded with neutral, third-person comments and focused on the program. Teachers were sensitive to the students' need to avoid directly involving themselves in the topic. Teachers focused, instead, on the messages of the program.

The majority of the discussion focused on feelings, and the consequences of expressing or not expressing feelings. The discussion did not focus, as one might have anticipated, on the consequences of falling in love with an older woman or man. In some classes girls and boys attempted to project what they thought each other thought and felt; this prompted many disagreements.

Therefore, although both teachers and students avoided reacting in very personal and intimate ways, they reacted very actively to this program and engaged in affective and health-related discussions about feelings.

Questionnaire Results

Almost all students (94%) said they liked the program and identified with the teenagers and situations. The students perceived David as likeable

and believable, but insecure, shy, and confused about his feelings. They also liked his girlfriend, Miranda, and his drama coach, Susan.

The majority of students recognized David's physical reactions to his situation: couldn't concentrate and couldn't sleep. They recognized that David hid his feelings during most of the program but had impulsive outbursts of feelings at the end of the program. The majority of students think people have fantasies like David did. The students responded that, in the end, the program didn't show what happens between David and Miranda. (There had been some concern from the writers and producers that the program was not as open-ended as intended, but rather suggested David and Miranda would get back together. However, the students did perceive the conclusion as open-ended, and thus no change in the program ending was warranted.)

The students responded correctly that the most important thing the program wanted them to learn was: It is important to accept strong feelings and be able to express them if you want to, or control them if you don't. And finally, the majority of students responded that the issues presented in the program were important.

Program Revisions

"Behind the Scenes" was a successful program: Students liked it, thought the characters and situations were realistic, identified with the characters, understood the plot, and recognized, understood, and discussed the program's intended outcomes. Thus, evaluation affirmed the program and no revisions were necessary.

3. "Who Am I?" (Developing Self-Concept)

Understanding and accepting yourself will help you to make better life choices.

A son, a student, a saxophone player -- Tyrone is all of those, but he's not the outstanding athlete and scholar that his dead brother was. Lately he thinks of nothing but being a star saxophonist. He lets school slide and takes a late-night job at a club. Some timely help from his employer and his parents enables him to reach a better understanding and acceptance of himself.

Self-Concept: It's what you think about yourself.

It makes me feel bad when I'm compared to people I can't be like.

I feel worthless and depressed when my parents don't trust me.

You've got to do what you want, not what other people want.

Evaluation Observations

While viewing "Who Am I?" students were very serious and attentive, although there were individual scenes during which the students were restless and distracted. (Scenes were later shortened and voice-over was added to increase attention.) The discussions following the viewing were focused on the program, although students did spend time discussing self-directed concerns. For this program, teachers were very helpful in eliciting discussion of students' behaviors and feelings. The students discussed the role of schools, parents, friends, and their own interests and hobbies in determining self-concept. In addition, their program-related discussion included their impressions of Tyrone -- his problems and his relationships with his parents.

Questionnaire Results

Almost all students (96%) said they liked the program and identified with the teenagers and the situations in the program. Over a quarter of the students in rural Illinois (all white) thought that the teenagers in the story were not a lot like them and their friends; in comparison, in Maryland and Tennessee (mostly minority students) only a few students did not see similarities. However, the majority of students said that the issues presented in the program, if not the specific events, were important to them.

The students perceived Tyrone as likeable, believable, and as liking himself, and they realized he was insecure and confused about himself. Some data showed a difference between girls' and boys' reactions to Tyrone and the program. Girls had some trouble closely identifying with the concrete events on the screen, and thus classroom discussions should include additional examples of developing self-concept that may be more relevant to females. Other data suggest that black students are more likely to attribute a higher self-concept to Tyrone than are white students. Differences in people's perceptions of each other could be included in the discussions.

The two most important things that the students learned from the program were:

1. Understanding yourself can help you make choices in life (70%).
2. There are a number of ways to understand yourself better: spend time thinking about yourself, talk to others, and observe the way others react to you (60%).

In addition, 43% of the students also responded that they learned:

3. It's important to stay in school, study hard, and get good grades (unintended outcome).

Program Revisions

Because the unintended outcome is a desirable outcome, evaluators recommended that it be added to the essential outcomes for this program. We also recommended that the self-concept message be strengthened with added voice-over emphasizing self-concept, and that this voice-over be placed during the scenes where students were inattentive. These recommendations were followed and in addition, some scenes were shortened to increase attention.

VII. Small Group Program Evaluations

The last four On the Level rough-cut programs to be produced were evaluated with small groups of students at the Educational Film Center. The lack of access to schools during the summer as well as the tight production schedule made these small group evaluations the most feasible and productive way to provide quick evaluation information to the writers/producers. Furthermore, the evaluator, based on her observations and discussions with over 4,000 teenagers during previous On the Level evaluations, felt confident in generalizing from the small group discussions to a larger audience of teenage viewers. The formative evaluation results of the four programs on friendship, peers, prejudice, and thinking are summarized in the next sections. A more detailed report of these evaluations is available in an AIT Research Report: On the Level Formative Evaluation: Friendship, Peers, Prejudice, Thinking (Research Report 76). September 1980.

1. "A Little Help from My Friends" (Friendship)

Students found "A Little Help from My Friends" to be a very appealing and realistic program. During follow-up discussions they focused on their identification with the program characters: "It's all so real. It's happened a million times," and they discussed the program's messages: "You may not get a little help from your friends when you really need it," or "Friendship needs two people working both ways."

The students were also able to pinpoint particular scenes that were confusing or unrealistic to them. Program revisions were agreed upon to clarify certain scenes, to enhance the program's continuity, and to present more realistic interactions. Some of the scenes that the students expressed concern about were not changed so as to allow discussion about the scene and alternative ways of behaving.

2. "Surrounded" (Peer Group Membership)

Students followed viewing of "Surrounded" with exclamations such as, "I loved it!" and "Fantastic!". Then they immediately began discussing their opinion of how the "open-ending" might have concluded: "Does she tell them or doesn't she?" "She does, I know she does!" The students continued with discussion on the alternative ways the program characters could have behaved and what the students themselves would have done in similar circumstances. Other discussion focused on the program's message: The relationship between peer group membership and being an individual. "If friends don't have the same concerns and interests they can still be your friends," and "In peer groups you can compromise as well as follow."

"Surrounded" was a successful program. Students liked it, thought the characters and situations were realistic, identified with the characters, understood the plot, and discussed the program's intended message. Thus evaluation affirmed the program and no revisions were necessary.

3. "Side by Side" (Prejudice)

"Side by Side" was viewed by two groups of students who reacted very differently to the program. Group 1, mostly seniors, was in a very loud and gay mood. They found the program very amusing and laughed loudly at many segments that had no humorous intent. Although they said they liked the program overall, especially the ending, they were very critical of specific actions of the characters, citing them as unrealistic or stereotyped. However, when the topic of discussion was not the program itself, the students engaged in animated discussion about issues concerning prejudice, related their own experiences, and discussed alternative ways to deal with such situations. A greater understanding of prejudice was reached when a Chinese student related her own experiences with prejudice.

Group 2 reacted more seriously to the program. They thought it was very realistic, direct, and right to the point. They discussed the two girls' dilemma, the "extremist" positions of the brother and Richard, and the differences between the two mothers. They said they especially learned that if you experience prejudice it's very important to talk it out with the person immediately or things will get worse.

Students in Group 1 and Group 2 commented on particular scenes that were confusing or unrealistic. These scenes will be revised for clarity

and realism:

The students said the flashback scenes were confusing. Visual effects will be used to make these scenes more clearly flashbacks. The students objected to the brother's reaction to the fight scene and the fake blood. This reaction shot will be replaced by a more realistic one.

4 . "Alternate Route" (Thinking)

"Alternate Route" was viewed by the same two groups who viewed "Side by Side." Although Group 1 reacted more loudly during viewing, the reactions during discussion were similar for both groups.

All students realized the program was supposed to be about "thinking," but they said, "It didn't come through," and "It didn't work." They were especially critical of Kate's thinking process, the ending, and the overtones of rape throughout the program.

Regarding Kate: They thought she was a "dumb blond," and an "air-brain." They thought she lacked confidence and was a follower, and they all remarked that the way she thought was not an effective way of dealing with the situation. On the other hand, they perceived Lisa as the more appealing of the two girls, and characterized her as "someone who didn't have to think," and "A leader, not a follower."

They objected to the ending: They said the girls laughed at a situation that they should have been more concerned about.

They focused in discussion on the boys' intent -- to rape and kill. "It was like a rape movie," and "All I could think of was sex -- they were out for one thing -- and were going to do it with a crow bar and then

kill them with the rifle." "It was sick and gross."

It was agreed that this program needed substantial revisions throughout. The program was completely revised in an attempt to (1) soften the overtones of rape and make the intent of the boys to tease and scare; (2) make Kate more effective and appealing during her thinking processes; and (3) revise the ending to make the girls' reactions more appropriate with the preceding events.

VIII. Audio Evaluation

The Agency for Instructional Television produced twelve audio/radio dramas as part of the On the Level project in addition to the video programs. "Face to Face" (Dealing With Conflict) was available for evaluation. A detailed evaluation report was presented to the producers and used to make changes in the audio tape and accompanying teacher's guide. A summary of this report is presented below.

A total of nine Chicago public high school classes participated in the audio evaluation. The sample of 164 students consisted of approximately 40% White students, 30% Hispanic students, 25% Black students, and 5% Oriental students.

Six of the nine classes participated in teacher-led discussions; of these, three classes played the entire tape before discussion, and three classes stopped the tape and discussed after each ending. In an additional two classes the evaluators stopped the tape at various points to ask questions about specific lines and/or scenes, and in another class an evaluator stopped the tape and led a discussion after each ending.

Overall, the results of the audio evaluation were very positive. The

students were attentive throughout the program, and the discussions were lively and reflected the program's messages.

The discussions focused primarily on program-specific concerns: All teachers used the program discussion questions from the teacher's guide. The students responded concretely and accurately with program details. Although personal experiences were not the focus of the discussion, students also revealed how they would react to similar circumstances and how people in general react to conflict situations. They were able to identify with the conflict situation and said they knew people like Alice and Gail. Most students said they wouldn't have agreed to do Gail's work; however, they realized that both Alice and Gail were at fault. They realized Alice's main problem was that she didn't like for people to be mad at her and she didn't like being mad at other people. Two predominant themes emerged: Lack of communication complicates a conflict situation, and it is typical for people to use each other. As one student said, "All people use people and are used. This helps you look at both sides."

Although time was spent in discussing the entire program, the majority of the discussion focused on the endings. The students' comments and perceptions of the endings are presented on pages 38 and 39.

Based on evaluators' observations of listening students and on the content of the discussions, the audio program was found to lack certain information and audio cues that affected teacher utilization and students' understanding of the program. Our recommendations for minor revisions were:

1. *Need a stronger beginning for the first program scene.*

The students have a difficult time getting into the tape and understanding what is happening. The first line, "To be or not to be," indicates to some students that the situation is a school play or drama club. Many students do not understand that Alice is taking pictures. Alice slurs her line, "All the pictures for the Echo's Yearbook are done!" and thus most students do not remember this. Attention and program comprehension do not pick up until the "Sign-up sheet" scene.

- *Revise first scene to include audio from video program.*

(Alice yells, "Excuse me!" three times to get the wrestling team's attention. This is an effective device for getting listeners' attention, too.)

2. *Need additional audio content in the cafeteria scene.*

The students do not fully understand what is happening in the cafeteria scene. The line from the video program in which Judy tattle-tales to Gail regarding Alice's complaints is omitted. Thus the students do not know why Alice leaves in such a hurry, and they do not know why Gail wants to speak with Alice. They said, "Alice would have to go to Gail." They speculated: "Maybe Gail has some work to give Alice?"

- *Revise cafeteria scene to include omitted video program lines:*

Judy: Gail, you should hear the things Alice is saying about you.

Gail: What did she say?

Judy: She said you dumped a load of work on her and then just took off.

Gail: She said what???...where is she...

3. *Speaker identification at start of the first ending is unclear.*

Students and teachers did not realize it was Gail who said, "I've been looking all over for you."

- *Change line to: "Alice, I've been looking all over for you."*

4. *The two other students in the yearbook office were not apparent to the students. They wanted to know why nobody else was working on the yearbook.*

"I know it takes more than just a photographer and an editor to run a yearbook...where are they?"

- *This misconception did not affect the program's outcomes.*

5. *Recommendations for necessary cuts to reduce playing time from 17 to 15 minutes.*

- *Omit second photography scene of swim team.*

6. *Need additional audio cues to alert teachers to program endings.*

Teachers found it hard to determine, while listening to tape for the first time with their classes, what content actually constituted the first ending.

- *You may want to consider inserting a "beep" to indicate start of first ending.*

Teachers did not know when the first ending concluded.

- *After the first ending, have the announcer say:*

"You have just heard one ending to a program about dealing with conflict. (Stop the tape, think about it, talk about it. When you are ready, turn the tape back on.)"

May have to omit bracketed line if same program must be used for radio broadcast.

- *Before second ending, have the announcer say:*

"This program may have ended another way. . .listen..."

7. *The three audio program endings are understandable and appealing to the students and successful in meeting intended program outcomes. No change in audio endings is warranted.*

Without a doubt, the three endings to this program generated the longest and liveliest portion of the discussion in each class that was observed. Although the content of these discussions was student and classroom specific, some themes did emerge consistently among the classes. These will be summarized below for each of the three endings currently on the tape, and for the fourth ending that was read to some

of the classes:

Ending 1: A majority of students picked this ending as the one that they "liked best." The students said this ending was "reasonable" and "realistic." The students' perception of this ending was that Gail and Alice will talk it out and apologize to one another.

Ending 2: Very few students in any of the classes picked this ending as their favorite. The students did say, however, that this ending was realistic and consistent with Alice's character. As one student said, "That's dumb for Alice to apologize but consistent with her character." Also, some students observed that sometimes it is best to walk away from a conflict situation, especially when people are "high-tempered." The teacher thought this was a particularly good thought, since this school had a high number of violent incidents.

Ending 3: Opinions about this ending were clearly divided. Enough students said it was their favorite to enable it to come out ahead of Ending 2 in terms of "liked best." However, some students didn't like it. These students thought that it wasn't realistic and that, "Alice will depend on Jerry." The students who liked this ending said it was consistent with the characters. As one student said, "She couldn't change, she needed a mediator," and another student said, "If you got two stubborn people, you need a third person

helping to communicate." A third student said, "This happened to me last week. My girlfriend stepped in when I was arguing with another guy." In two of the classes, almost all students picked this ending as their favorite.

Ending 4: An overwhelming majority of the students did not like this ending. They said it was not realistic. As one student said, "Kids wouldn't bring a teacher in to settle an argument." Another student said, "If people get into an argument they don't usually go to a judge." Several voiced the opinion, "It's staged. It seems too perfect." This ending was read to four classes and the negative reactions to it were very consistent.

Thus, the current three endings to this program were quite effective. They elicited very lively discussions, and when the tape was stopped after each ending, the students seemed to eagerly await hearing the next ending. Finally, these endings clearly highlight the second basic objective: there are alternative ways of dealing with conflict. *In light of these findings, there seems to be absolutely no justification for dropping any of the endings currently on the tape to insert the proposed ending.*

Attitudes Toward Audio

Comments from students in a few of the classes indicated that they associated audio with a younger audience. As most students had not ever listened to an audio program in their high school years, this seems understandable. As one student put it, the audio "makes me feel like I'm in

kindergarten, because in kindergarten we listened to cassettes -- helped us relax when we were little."

In addition, two teachers commented on the importance of using audio in their high school classes to foster listening skills. They explained that their students seemed to be very visually oriented because of television and had not learned the important skills of listening.

One would expect that increased use of good audio programs at the secondary school level would change students' attitudes toward audio as well as foster listening skills.

Concluding Remarks about Audio

The audio program discussions were strikingly similar to the video program discussions. Evaluators feel confident in saying that the audio program "Face to Face" is just as successful as the video program in its appeal, comprehension, and in its ability to prompt students to identify with the characters and situations and to participate in appropriate discussion for meeting the program's intended outcomes. The program is a vehicle for discussing conflict situations. As one boy exclaimed at the end of the period: "This is the most everybody's talked since the beginning of the year," and another student said: "The program was meaningful to us. Makes us think more in that type of situation. Makes us realize we need to deal with conflict."

APPENDIX A
Essential and Desirable Outcomes

Topic: *Conflict Resolution*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand that:

1. Conflict can be constructive insofar as the person involved in conflict is able to understand the origins of the conflict and to consider strategies for conflict resolution.
2. Conflict can be destructive insofar as it disrupts effective functioning, sets one in opposition to people who care for you, or generally leads to continued antagonism and/or alienation.
3. There are alternative ways to respond to conflict and its consequences.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- The positive aspects of the conflict(s) experienced by I(s).
- The destructive aspects of the conflict(s) experienced by I(s).
- What I(s) did in responding to conflict.
- What viewers do in responding to conflict.
- Consequences of repeatedly avoiding conflict.
- Ways of responding to conflict that are most likely to have constructive consequences.

As a result of this program the adolescent viewer may:

- Be more likely to face conflict and respond to it than avoid it.
- Develop new ways to respond to conflict situations.

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Topic: *Feelings*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand that:

1. It is important to recognize one's feelings.
2. It is important to be able to identify the meaning of those feelings.
3. It is important to be able to express those feelings that one wishes to express and to be able to control the expression of feelings one does not wish to express.
4. Accepting strong feelings is legitimate and important to social, emotional and physical health.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- The consequences to I of denying feelings.
- The consequences to I of impulsively expressing feelings.
- Occasions when it was difficult telling someone how you felt.
- The physical, mental and social signals that accompany too great or too little expression of feelings.

As a result of this program the adolescent viewer may:

- Better regulate the expression of feelings.
- Explore new ways for expressing feelings.
- Have fewer of the physical symptoms associated with denial of feelings.
- Be less impulsive.

Topic: *Self Concept*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand that:

1. It is important and legitimate to think about yourself and who you are so that you will have a more clearly defined self concept.
2. Having a more clearly defined self concept will help the person make better life choices.
3. There are a number of ways to understand yourself better: talk to others, spend time thinking about yourself, observe the way others react to you.
4. Whether you feel positively or negatively about yourself affects how you interpret experiences.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- *How I tried to understand him/herself better.*
- *The importance of thinking about yourself and knowing who you are.*
- *Why you think about yourself the way you do and what is most important in shaping the way you think about yourself.*
- *Changing the way you think about yourself.*
- *The importance of having an accurate picture of yourself.*

As a result of this program the adolescent viewer may:

- *Spend more time thinking about themselves.*
- *Form accurate pictures of themselves by talking to others.*
- *Be more accepting of uniqueness in themselves and others.*

Topic: *Coping with Stress*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand that:

1. There are recognizable physical signals of stress.
2. There is commonly a cycle in which change or uncertainty leads to anxiety which creates stress, which increases feelings of uncertainty.
3. Stress can be a force for continued growth when you deal with it. Stress is usually a result of many simultaneous demands. For adolescents these demands include: peer pressure, school work, over-commitments to activities, and/or problems at home.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- The physical signs of stress experienced by I.
- Why I's uncertainty created stress.
- How I handled stress.
- How viewers handle stress.
- How stress might provide opportunities for new growth.

As a result of this program the adolescent viewer may:

- Be more aware of their own physical responses to stress.
- Be less stressed by uncertainty.
- Develop new techniques for handling stress, such as: learning to plan time more effectively; developing techniques or activities that offer a release from stress; or learning to ask for help when it is needed.

Topic: *Changing Relationships Within the Family*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand that:

1. Adolescents usually have to work out new relationships with their parents.
2. It may be difficult for parents to respond to adolescents' changing needs and for adolescents to respond to parents' changing needs.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- Changes that I was experiencing that caused him/her to want a new relationship in the family.
- Experiences parents had that made it difficult for them to respond to I.
- Changes viewers want in their own families.
- Possible ways for changing the parent - adolescent relationship.

As a result of this program the adolescent viewer may:

- Develop new patterns of interaction with parents so that they are on more of an "equal footing."

Topic: *Aloneness*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand:

1. That loneliness is experienced by everyone.
2. Differences between being alone and feeling lonely.
3. Some ways of coping with loneliness which emphasize learning to use time alone constructively.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- *Why I(s) felt lonely.*
- *The differences between feeling lonely and being alone.*
- *How I(s) handled their feeling of loneliness.*
- *What makes viewers feel lonely.*
- *Handling feelings of loneliness.*

As a result of this program the adolescent viewer may:

- Value time spent alone.
- Spend more time alone.
- Cope more effectively with feelings of loneliness.

Topic: *Career Aspirations*

Essential Outcomes
Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand that:
1. Choosing one's work is a lifelong process that is most likely to include changes. 2. Anxiety will accompany uncertainty about a career direction. 3. Career decision making includes the following phases: a) Fantasy thought about desired careers. b) Identification of one's skills, talents and interests. c) Experimentation and exploration in different work settings. d) Defining the reality of the career (e.g. kind of training, education, certification, hazards, salary). 4. Training and planning are necessary to develop a career. It is better to prepare for a career than to make no decisions or to avoid choosing.

Desirable Outcomes	
When the program is over, the <u>teacher or leader</u> will encourage discussion about: - The phases I went through in making a career choice. - Why I felt uneasy while deciding about a career. - The consequences of not deciding. - How far viewers have come in thinking about work. - Viewer experiences that have been most helpful in thinking about work. - What is a "wrong" or "mistaken" career decision and how it can be avoided.	As a result of this program the <u>adolescent viewer</u> may: - Begin to give more logical thought to career decisions. - Begin to clarify personal talents, skills and interests. - Spend time finding out more about specific work settings or workers.

Topic: *Friendship*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand that:

1. Having friends is important for personal growth.
2. People normally spend time thinking about what makes a good friend. Each person must decide for themselves what a good friend is.
3. The criteria for friendships change as you change.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- *The importance of I being involved in friendship relationships.*
- *The characteristics of I's friendships.*
- *The qualities that are important in a friend.*
- *Telling if someone is really your friend.*
- *Adolescents having adult friends.*
- *Getting something out of a friendship.*
- *How viewers' friendships are the same and how they are different from the relationships their parents have with their friends.*

As a result of this program the adolescent viewer may:

- Become more skilled in acquiring friends.
- Become more satisfied with their friendships.
- Spend more time thinking about their friends and what those friends mean to them.

Topic: *Peer Group Membership*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand that:

1. There are advantages to belonging to a social group (e.g., sense of importance, connectedness, security, understanding of similarities and differences.)
2. There are disadvantages to belonging to a social group (e.g., restricted range of actions).
3. There are a variety of ways to balance the tension between individuality and group membership.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- The advantages to I of belonging to the group.
- The disadvantages to I of belonging to the group.
- The tension I felt in trying to balance personal needs and group demands.
- The ways I used to try to resolve this tension.
- Circumstances that bring about a similar tension for viewers.
- How viewers might resolve this tension.
- The problems that may result from "blind acceptance" of peer group demands and total peer group rejection.

As a result of this program the adolescent viewer may:

- Set limits on the demands that friends make.
- Influence their peer group to respond to their personal needs.

Topic: *Loving*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand that:

1. The quality of loving is special in each relationship. There is not one "right" way to feel love or to give love. Love is private.
2. For some, physical love is a sign of love. For others, restraining oneself from physical intimacy is a sign of love.
3. There are usually fears, doubts or insecurities associated with love. Don't be afraid of the intensity of the feelings associated with love.
4. Adolescent love relationships help shape future love relationships.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- *Ways that the program characters showed their love.*
- *Why the characters had doubts about their loving feelings.*
- *The similarities and differences between the loving feelings of the younger characters in the program and those of the older characters (adults or elderly persons).*

As a result of this program the adolescent viewer may:

- *Explore and develop a variety of ways of expressing love.*
- *Be more willing to risk expressing love.*
- *Be clearer about the relationship between physical intimacy and love.*

Topic: *Thinking*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand that:

1. In adolescence, new cognitive skills emerge that are characterized by greater ability to think abstractly, greater ability to generate and evaluate hypotheses, and greater ability to consider the logical consequences of actions.
2. These mental abilities help people make life choices.
3. Thinking through a problem has important advantages.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- *Adolescent mental capacities.*
- *Using thinking or not using thinking to solve a problem.*
- *The advantages of a reflective approach to problem solving.*

As a result of this program the adolescent viewer may:

- *Be more thoughtful.*

Topic: *Prefudice and Discrimination*

Essential Outcomes

Based on what is presented in this program viewers (adolescents, teachers, leaders) will understand:

1. What discrimination is.
2. The impact of discrimination on the target and on the perpetrator.
3. Some ways of handling discrimination when you are its target.

Desirable Outcomes

When the program is over, the teacher or leader will encourage discussion about:

- The meaning of discrimination as experienced by I.
- The impact of discrimination on the target (X) and on the perpetrator (Y).
- How I handled the experience of discrimination.
- Instances of discrimination experienced by viewers and their impact upon them.
- What viewers have done in responding to discrimination.
- Sources of support when viewers are objects of discrimination.

As a result of this program the adolescent viewer may:

- Develop new ways for handling discrimination.
- Recognize discrimination attitudes in self and others.
- Seek social experiences with people who value them.

APPENDIX B

Theme and Plot Descriptions

II. *The themes and plot descriptions of the twelve programs are as follows:*

"Face to Face" (Dealing with Conflict)

Dealing with Conflict can result in personal growth.

Alice will do almost anything to avoid conflict — even give up her week-end to finish Gail's work on the yearbook. Because Alice couldn't say no to Gail's request, she failed a test, had a fight with her boyfriend, and suffered the emotional and physical effects of suppressed anger. As the program ends, the two girls meet face to face to deal with their conflict.

"Daddy's Girl" (Changing Family Relationships)

Although it may be difficult for both parents and children, adolescence is an important time to work out new family relationships.

She's always been Daddy's girl, but now Jean is growing up and Mac, her dad, is having trouble with that. He fires Jordan, his young farm helper, because he doesn't trust him with Jean. When Jean sees Jordan again anyway, Mac grounds her for a month. Jean goes to the bus depot intending to run away, but decides to come back home and try to work things out.

"Who Am I" (Developing Self Concept)

Understanding and accepting yourself will help you to make better life choices.

A son, a student, a saxophone player — Tyrone is all of those, but he's not the outstanding athlete and scholar that his dead brother was. Lately he thinks of nothing but being a star saxophonist. He lets school slide and takes a late-night job at a club. Some timely help from his employer and his parents enables him to reach a better understanding and acceptance of himself.

"Journey Through Stress" (Coping with Stress)

Learning how to manage stress can promote personal growth and prevent illness.

It's a bad day for Brad. He feels hassled at his job as a cook; he has problems on the wrestling team; he has to take a test for which he's unprepared; his father confronts him for being late; and he loses out with Annie at a party. What's worse, he hasn't even reached the first step in coping with stress — recognizing it. The narrator of this journey through stress tries to direct him toward that first breakthrough.

"Surrounded" (Peer Group Membership)

Balancing the need for being yourself and for being accepted by the group is a frequent challenge during adolescence.

Kelly's mom says she can go to the beach for a week-end only if she tells her friends she has epilepsy. Otherwise if she had a seizure no one would know what to do. Kelly is afraid her friends will drop her if they know. In the end Kelly decides to take the risk and tell the truth.

"A Little Help From My Friends" (Friendship)

Each person must decide for him/herself what a good friend is.

Hector and Beto are good friends who work together at a fish market. Hector is hardworking, overweight, and unlucky in love. Beto is good-looking and likeable with a knack for attracting women and avoiding work. While Beto plays around, Hector covers for him both at work and with his girlfriend, Theresa, but he's getting tired of it. A confrontation with Beto, Hector, and Theresa changes the relationship among friends.

"Getting Together" (Love)

Understanding the nature of love and learning to express love in a variety of ways are natural and necessary tasks during adolescence.

After only a month of going out with her, Dave thinks he's in love with Cindy. When he throws a birthday party for her, her former boyfriend, Rob, crashes it. Cindy and Rob gravitate toward each other throughout the evening, and finally Dave reacts by deliberately dropping Cindy's cake at her feet. Cindy apologizes for what she's put Dave through, and as the two begin to clean up, Rob heads out the door.

"Fighting Back" (Prejudice)

Prejudice has harmful consequences for both the target and the prejudiced person.

It's time for the senior prom, and Nancy and her date plan to double with Jen, her longtime friend, and Richard. But Richard has made plans to go to his country club for dinner, and Nancy, a Chinese-American, would not be admitted there. When Nancy overhears Jen and Richard talking about the club rule, she is shocked and hurt, especially by her best friend's intention to go anyway. In a final confrontation, Nancy's brother starts a fight with Richard, and Jen stands by her choice of Richard and the club.

"Solo" (Alone vs. Lonely)

It is normal to experience feelings of loneliness, but time spent alone can be enjoyable and beneficial.

When Ben's alone, he's lonely, and he's been lonely a lot since he moved with his family to Grandpa's farm. Ben's brother Neal likes being alone. He fishes, jogs, plays his harmonica, but Ben can find nothing to do. He has lost his driver's license, and after a week of spring vacation in the country, he becomes very angry when Grandpa refuses to drive him into town. Later he finds Grandpa planting seedlings in the family cemetery, and as they talk, Ben begins to understand the difference between alone and lonely.

"Behind the Scenes" (Accepting Feelings)

Recognizing, understanding, and expressing feelings are keys to good health.

David is cool — so cool he hides his feelings about almost everything. Susan, his drama coach, repeatedly tries to get him to express himself. She doesn't realize that David has fallen for her and is beset by guilt, confusion, and insomnia. When David at last tells her how he feels, the scene is painful but marks a breakthrough for him.

"What Next?" (Career Aspirations)

Choosing one's life work is an ongoing process that is most likely to include change.

What comes after graduation? Harvey wishes he knew. Sam wishes he didn't. For years Sam has been groomed to take over the family bakery, but he has never told Papa he doesn't want to. When Papa gets sick, Sam tries to train his friend Harvey in the trade. Harvey has made no career choices at all, and it quickly becomes clear that baking is not for him. When Papa finally overhears Sam say how he really feels, he is hit hard and stops short to think things over.

(Thinking)

During adolescence, new thinking skills emerge that help people make life choices.

The dramatic plot has not yet been developed for this program.

APPENDIX C

Evaluation Activity Schedule

"On The Level"

EVALUATION ACTIVITY SCHEDULE

Task	Description	Time Period	Turn Around	Product
Concept Testing	Exploration of teacher acceptance of curriculum and comments about teachability	October-November 1979	10 working days	1 major report for project staff and consortium
Treatment Review	Teacher and student reviews of 12 or more treatments -- 2-5 treatments at a time	November thru February	10 working days for oral report, 20 for written report	Individual reports for each treatment to project staff, oral report to consortium
Script Review	Teacher and student reviews and analysis of scripts. Total of 12, 2-3 at a time at regular intervals	December thru April	10 working days for oral report, 20 for written report	Individual reports to project staff
Rough Cuts	7 rough cuts field tested in classrooms, using pencil and paper measure, observations, discussions and interviews	March-June	Appeal and content program only - 10 oral reports. Process analyses - 15 working days - oral reports and graphs	Major reports for project staff and consortium
PEAC	Program evaluation analysis computer, on contract for 2 rough cuts	April-May	5 days for PEAC report - 5 additional days for integration into AIT report	Major reports for project staff and consortium

HEALTH EVALUATION ACTIVITY SCHEDULE (continued)

Task	Description	Time Period	Turn Around	Product
Summer Testing	Panels of students obtained to assess remaining 4 programs	July and September	1 day for oral report - 5 days for written report	Individual reports to project staff
Audio Component	Investigation of audio use in classrooms and assessment of formats and pilot programs with representative classrooms	April	10 working days	Report to the consortium and to the project staff
Print Research	Field tests and leader reviews of sample leader guides, plus student print materials	March-June	varied	Reports to project staff

APPENDIX D

Capsules from Evaluation:
Treatment and Script

ON THE LEVEL
STUDENT PANELS
TREATMENT REVIEW

3/26/80
K. Scorey

Capsules from Evaluation

LOVE

SAMPLE*

Males	Females	Ability Level	SES	Location/H.S.
6	3	average	middle	Bloomington, North & South

N=9

- * The students were divided into two discussion groups.

SUMMARY

Overall the students liked the story. They seemed to identify very much with the situation. Outcome #1 was especially evident in the discussion. They realized the intricacies and implications of Rob and Cindy's relationship.

The students talked about Dave in only one way: "Dave was after one thing his 'plan.'" This perhaps made Cindy's decision too easy - who would want to stay with Rob? they asked.

The students did not want to see much drinking at the party -- teenagers don't drink at birthday parties.

The discussion was not very animated. However, the students seemed very interested in the story and the subject. They acknowledged they would rather think about the story than talk about it. And perhaps their best indication of the story's success was some students asked if they could take the story with them -- to read again.

1. The students adequately recalled the story.
2. The students said they liked the story.
 - They said it was a familiar story, "You fall in love with someone else but get back together with your real love." "Like a soap opera." They especially liked the story because they like to watch movies about teenagers.
3. Overall, the students said the story was very realistic.
 - The situation happens to them and their friends.

- The way the characters handled the problem was usually how it would happen.
 - The party situation was realistic: "Getting dirty looks and giving them. Yes, I can think back on situations..."
4. There was some debate over the realism and implications of the fight scene.
- Some students had seen a fight at a party, others said people don't fight at parties.
 - Implications of fighting: The boys said the punch really showed Cindy he loved her. The girls didn't agree: They realized she told Rob "You always have to prove you're a super man. They said Cindy was "more mad than feeling he loved her."
5. The students had a narrow impression of Dave as being after only "one thing."
- "Dave had some sort of plan, ha ha ha..."
 - "He just wanted one thing."
6. Students Perceptions of Ending: All students said they know at the end Rob and Cindy will get back together to build their relationship. They perceive Dave as accepting Rob and Cindy's relationship. Dave saying, "Do you want a piece of cake?" was a sign that everything is OK.
- The students said Dave didn't put up a fight because:
 - "Dave didn't really like her - just wanted one thing..."
 - "Or, perhaps it was because Dave didn't want to make a fool of himself..."
 - "At his own party!"
 - Although one student said, "I felt sorry for Dave," most students felt, "He deserved it. He was only after one thing."
- (Evaluator probe: "what thing?")
- "The plan thing."
7. All students objected to the way drinking was portrayed at the party. They felt it wasn't necessary to have drinking at a birthday party and the beer was just "stuck" in the story.
- "I think they got us little teenagers wrong. At every party you don't get drunk or stoned. There may be a little beer, but that's all. People aren't drunk."

- o But when evaluators probed, "who was drunk?" they could only respond that Dave was a little tipsy, Cindy didn't drink her beer, and they couldn't tell what the rest of the party was doing.
- They did realize, however, that Dave give Cindy a beer to get her drunk so things could go according to his "plan."

3. The students discussed the three essential outcomes:

• Outcome 1

The students agree Rob and Cindy love each other and have a special love because

- Cindy is worried about Rob being at the party
- Their flashbacks, which were mostly of the good times, just one fight. (One girl questioned, "In the ending, she said all they did was fight, but the flashbacks were all good?? I guess she wanted to forget the bad times.")
- Cindy and Rob dance together
- They said Rob and Cindy had an "immature relationship." "They had to grow and learn to work out their problems." "They realized they had to work things out."
- They felt the writers' treatment of Rob and Cindy was about equal. Cindy was not all good because she left Dave out in the cold at the party he threw for her. But they felt that the break-up in their relationship was more Rob's fault.
- They said, "Most people think physical attraction is only one thing, but that wasn't true with Rob and Cindy." They realized that being involved physically was not the emphasis of their relationship.

• Outcome 2

In one group students were not able to adequately discuss this outcome. They pointed to Rob punching Dave as a physical sign Rob really loved Cindy.

In the second group, they felt the couple in the kitchen got "screwed-up" by handling physical attraction wrong.

• Outcome 3

They were able to discuss this outcome, especially the doubting and confusion that goes on in most relationships. They felt in the end Rob and Cindy came to "trust" each other more. "They gave in to their feelings at the end."

9. The students favorite scenes were:

- Last scene when Cindy & Rob hug each other.
- Dave and Cindy on porch with birthday cake.

10. Some students were confused with the v/o scenes, pg. 3.

"That was confusing."

"What does that have to do with the story?"

- Most concluded that it was an indication of what Cindy and Dave are going to go through.
- One student in each group said they understood the scene -- because you can't just base a story on 3 people, you need to see other people at the party having problems, too.
- One group said it was very realistic of what boys do to girls -- and the girl handled it well.
- Some suggested make the people in the kitchen friends of Cindy so she'd have a reason for listening.

11. The students said they wouldn't change anything. Although the discussion was not very animated, the students acknowledged they would rather think about the story than talk about it. One boy, who had reviewed the previous LOVE treatment, said he liked this one much better. And perhaps the best indication of the story's success was some students asked if they could take the story with them - to read it again.

HEALTH SERIES
STUDENT DISCUSSIONS
SCRIPT REVIEW

4/10/80

Capsules from Evaluation

LONELINESS

SAMPLE*

N=56

Males/ (minority)	Females/ (minority)	SES	Ability level	Location
40 (1)	16 (0)	Lower: 15%	above average: 23%	Cincinnati, Ohio
		lower middle: 42%	average: 36%	
		middle: 41%	below average: 21%	
		upper middle: 22%		

* The sample consisted of three Health/P.E. classes which were divided into 4 discussion groups. The classes included 10th, 11th, and 12th grade students.

1. Overall, the students said they thought the script was all right. Most students said that it was "ok." Only one student said he "liked it a lot," but a few students said they didn't like it.

2. The students' perceptions of the characters were as follows:

Bennie

- Overall, the students did not seem to identify with Bennie very well. They thought he acted much too young for his age.

"There's nobody I know that acts like that at 16."

"It seems like a kid of 16 would find something to do, sounds like Bennie's a little kid."

"He seemed like he was in junior high."

- Even the name "Bennie" connotes a younger child.

"I didn't like it. Change it to Sen. And "Beaner" was sillier (much laughter!)"

- Some students perceived Bennie's loneliness as too extreme. They didn't understand why Bennie didn't just watch TV, listen to the radio or the stereo.

"No one's lonely to that extent."

"I don't think anybody is that bad off - it wasn't realistic."

Neal

- Most students perceived Neal as "real." However a few students thought he was "too clammy," "too quiet," and "seems like he'd be a lot older the way he acted."

Bennie & Neal's Relation

- Some students felt that Neal disliked Bennie, however some students felt their relationship was typical of older/younger brother interactions.
- There was no discussion of Neal's enjoyment of being alone.

Grandpa

The students perceived Grandpa as very realistic.

3. Many of the students had stereotyped impressions of the country, some of which affected their perceptions of loneliness.

"Who plays the harmonics anymore?-- Well, I guess someone who likes the country and goes fishing would play the harmonics..."

"Country is boring. If I lived in the country I might feel like Bennie."

"Yes, you do get lonely in the country without friends."

- But one girl realized:

"People get lonely anywhere. There should be a lonely person in the city, instead of the country. It's more natural to be lonely in the country."

4. When the students were asked for the messages of the script, many responses seemed to reflect the stated objectives of the program.

"Don't worry about being lonely."

"Learn to do things by yourself."

"Try to teach us how to cope with loneliness."

"Anybody can be lonely - you should try to help these people."

"Talk to other people."

- Some students discussed the differences between "alone" and "loneliness."

"Neal was alone but not lonely. Bennie was lonely but not alone."

- Some students didn't understand the message:

"If that's how he feels, that's how he feels. You need friends instead of loneliness."

"Loneliness isn't fun. If you're alone you can't do things."

"I don't know what the message was."

"It had no point."

"Don't bother people if you're lonely."

"Don't bug people or you'll be lonely."

5. Most of the students thought that the concept of loneliness was important.

"Anyone can relate to someone being lonely. Once in a while everyone is lonely."

6. The students had some criticisms and suggestions:

- There was some misunderstanding and dislike of the beginning hay-ride scene.

- Some students wanted to see more about the parents, especially the father.

One boy asked, "Why wasn't his Dad in there?"

Another boy responded, "Dad not being there may have had something to do with his loneliness."

- The students complained about not enough action or enough conversation. Also, they very much wanted to see more humor.

- "Seemed like a goody-goody family that doesn't do anything but fish."

- "One student cautioned that teenagers would laugh at the scene when Bennie beats on the car.

"Maybe, if I was into the show I wouldn't laugh. But I wasn't into it - Bennie acted stupid/too young. So I would probably laugh."

7. The students gave the following comments about the ending:

"Grandpa tried to help Bennie - he didn't give him the answer."

"He was still lonely but maybe he found a way to handle it. He saw grandpa was lonely, too."

"He felt at the end it was ok to be lonely."

"At the end, he wasn't lonely anymore."

"He realized what Grandpa said: When you can't do anything about loneliness you gotta face it."

"He understood he had to put up with being lonely."

"He realized everyone was lonely."

• They asked to see what happens between Neal and Bennie at the end.

HEALTH SERIES
TEACHER/LEADER QUESTIONNAIRE
TREATMENT REVIEW

2/29/80
K. Storey

SUMMARY
TEACHER/LEADER

Capsules from Evaluation
LOVE, LOVE, LOVE

Six reviewers read the treatment and responded to a questionnaire. All reviewers are currently working with adolescents in grades 9-12. Their specific involvement is listed below.

- #1 Lori Norman - counselor (Experiential Learning Camp)
- #2 Luetta Mercier - teacher (Home Economics)
- #3 James McMillan - teacher (Health)
- #4 Leslie Hollearn - counselor (Indiana Wilderness Challenge)
- #5 Pat Wilson - teacher (Values and Issues)
- #6 Besty Sawyer - counselor

- (1) Five of the six reviewers rated each of the three essential outcomes as highly visible (1) or visible but not as apparent as 1 (2). Overall, essential outcome #3 (There are usually fears, doubts or insecurities associated with love. Don't be afraid of the intensity of the feelings associated with love.) was rated most highly visible. One reviewer rated essential outcome #2 (For some, physical love is a sign of love. For others, restraining oneself from physical intimacy is a sign of love.) as only slightly visible.
- (2) All reviewers rated each of the three discussion topics as "very appropriate for the treatment" (1) or "appropriate but not as appropriate as 1" (2).
- (3) All reviewers were very willing to deal with a program based on this treatment. They said the dilemmas brought up about love were real, it's one of the students' favorite topics, and it sets the stage to discuss love on several levels. However, the following criticisms were made:
 - Treatment is highly sexist and stereotypical. Reinforces too many unreal and unhealthy images, i.e. casual sex only happens when you're drunk; Anita's "entrapment" routine inappropriately connects love and sex (negatively).

This opinion was partly contradicted by another reviewer who said, "There was no real sexual bias."

 - Might have to omit part or area on contraceptives.
- (4) All reviewers saw this treatment fitting into their present curriculum. They felt the treatment related to: personal feelings, relating with people, expressing feelings, love (different types, expressing, development of), self-esteem/self-love, relation of physical appearance and attraction to love.

- However, one reviewer emphasized: "I would not try to show my kids how to fit into other people's roles but rather to assess self and look for relationships that would meet individual criteria!"

(5) Five of the six reviewers responded that a program based on this treatment would be appealing/believable to students in grades 9-12. ("Anything sex related will get their attention.") Two reviewers emphasized excellent scenes/issues:

- I think all grades 9-12 would relate to the "family" scene - I almost cried. It was also an excellent example of letting your feelings out and the other person agreeing they were out of line... but without a guilt trip. Mama's response after her husband agrees is beautiful.
- The point made about "to go all the way" = love - and "not to" can be viewed as love is excellent. Some students who are at the infatuation level may reject the second hypothesis as unreal. Others who have gone through a "real love" may see the leveling of feeling -- easily disposable to Tony and Anita, very hard to get over Giovanni to Val.

However, most reviewers cautioned about potential problems:

- Uneasiness of persons who have difficulty facing the subject of love.
- I hope they don't feel it takes an angel to solve love-relationships.
- Students seem to believe they are very much aware of everything in area of love. Difficult to present things without giving impression of talking down to, or out-dated, or corny.
- 11th or 12th graders might be "insulted" by the "puppy love" infatuation of Anita.

(6) All reviewers responded that the dialogue and storyline are appropriate for students in grades 9-12. One teacher emphasized the potential problem of the uneasiness of those uncomfortable in dealing with the subject. Two teachers discussed the "objectionable" scenes:

- I have no reservation including information concerning contraceptives - because of how and what I teach, I would welcome it. However, each school system as well as each teacher would need to be aware of it and make a decision. If they are going to include the bedroom scene. I would dislike leaving it to the students' imaginations - including showing contraceptives leaves it very open for discussion.
- Some people might object to the contraceptives but I think it's important and could open up discussion on the issue. Particularly the responsibility that goes along with sexual activity.

(7) The following alternatives were suggested for improving parts of the treatment:

1. I would like to suggest introducing a friendship with caring between males, such as Val's concern for Anita, something similar. This is repressed too much in society and should be promoted. Perhaps work

something in when Gio and Tony confide in one another showing understanding, concern and warmth (hand on shoulder).

2. I would like to see more evidence of understanding and appreciation of each other especially in romantic sense.
 3. I can't think of how the contraceptives bit can be "pulled-off" appropriately. Lots of kids won't recognize any but the most overt and exaggerated portrayal of a contraceptive container - I'd keep this in but I'd recommend serious thought as to how to approach it.
 4. The "arm" might cause 9th and 10th graders to laugh and giggle to such a point that they lose the impact of Val's real concern for Giovanni (love is not disposable for many and it goes further than satisfying the ego - of only me and really caring about another like mama and papa).
 5. The only type of love that seemed to be missing was parent for child. Perhaps it could be inserted in part 20 or part 32.
- (8) Three reviewers did not find any sex-role or racial stereotypes. Two reviewers cautioned about Anita:

"Poor Anita - this might be a little stereotypic."

"The emphasis on perfume, cosmetics, and sexy clothes is OK and non-offensive only if Val can make it really clear that all that is commercial hype and is not necessary to get a man to be attracted to you."

And one reviewer seemed very much offended by the program. Her comments are presented here in full for your own interpretation (and amusement...).

1. Val's comment that Gio was "all man" turned me off
2. Mother cooking Gio's breakfast definite sex-role stereotype - offensive to me
3. The mother pushing dates was sex-role stereotype
4. Mother doing this also reinforces the faulty and unhealthy (in my opinion) attitude that you're not "OK" or whole unless you're dating married, paired up, etc. Anita's line also reinforces "you wouldn't be such a grump if you went out."
5. The whole restaurant scene encourages the sex-role stereotype of the females waiting around for the boys to notice. Sex-role stereotype of boys having to be the initiators except as an act of "desperation" (the Anita/Tony thing) where there are whore-ish sexual implications when "she" does take the initiative.
6. Hated "Anita the seductrice" image, altogether
7. Rosa's line of giving a look of "encouragement and shy delight" same as #5.
8. Papa's being called a pig is male stereotype of being obviously it was mother's job (even tho she eventually got help). Also excuse of "man" working too hard to pick up his own crap sex-role stereotypical - Yuk.
9. Incredible amount of emphasis on physical "beauty"
a) tall, dark, handsome (Tony) -- macho man, heartbreaker, who only

has sex on mind, is superficial, hurtful, and fickle who attracts "gorgeous, pouting blondes" who moon over him - BLETCH!

10. Line: "cute waitress smiling sweetly" - BARF

11. The final blow comes when you see Anita is the "uglier" girl who only gets the prize (Tony) when there's nothing else for him and she can only do it thru demeaning herself sexually! A rather giant chunk of horseshit!

(9) The following physical health implications evident in the treatment were mentioned:

- The possible health risks of Anita having sex with Tony.
- Unless you would want to discuss the risks that come with premarital sex.
- Birth control, planned parenthood could be discussed; alcohol use.
- Not dealing with your feelings can cause one not to deal with reality. Giovanni - with extra activities you could expand this.
- Automobile safety. Death and dying.

One reviewer said the physical health implication should be discussed secondarily to intense discussion of program. Another reviewer cautioned that "a teacher would need to do a lot of background research on them before pursuing them." And a third reviewer commented:

Physical Health - Isn't good mental health directly related to physical health. If one answers yes to the above - this would be a "gold" mine to operate from.

APPENDIX E

Data Collection Measures

Teacher Questionnaire

Script _____

Reviewer _____

Reviewer Checklist

1. After viewing a program based on this script the viewer should acquire certain essential understandings or ideas related to the personal and social growth of the adolescent. Following is a list of essential understandings designed for this script. Using the following key, please rate each statement according to its visibility in this script.

- 1 = highly visible
- 2 = visible but not as apparent as 1
- 3 = only slightly visible
- X = not visible at all in this script

___ It is important to recognize one's feelings

___ It is important to be able to identify the meaning of those feelings.

___ Accepting strong feelings is legitimate and important to social, emotional and physical health.

2. Listed below are topics of discussion that may be appropriate to use as a follow-up exercise for a program based on this script. Using the following key, please rate each of the discussion topics according to its appropriateness for this script.

- 1 = very appropriate to the script
- 2 = appropriate but not as appropriate as 1
- 3 = only slightly appropriate
- 4 = inappropriate for this script

___ The consequences to David of denying feelings.

___ The consequences to David of impulsively expressing feelings.

___ Occasions when it was difficult telling someone how you felt,

___ The physical, mental and social signals that accompany too great or too little expression of feelings.

3. Would you be willing to deal with a program based on this script?
PLEASE EXPLAIN.
4. Do you see this script fitting into your present curriculum? IF YES,
WHERE AND HOW? (If not teaching, would this topic be useful for the
work you do with students? PLEASE SPECIFY HOW YOU WOULD USE IT.

If not, is this program more appropriate for a different subject
area or teacher? PLEASE SPECIFY.

5. Do you think a program based on this script would be appealing/
believable to students in grades 9-12. PLEASE SPECIFY POTENTIAL
PROBLEMS, IF ANY.

6. Do you think the dialogue and storyline are appropriate for students in grades 9-12? PLEASE SPECIFY POTENTIAL PROBLEMS, IF ANY.

7. What alternatives would you suggest for improving parts of this script?

8. What suggestions would you make for the discussion leaders manual that will accompany this program?

9. Do you notice any sex-role or racial stereotypes or anything else that might be offensive in the script? PLEASE SPECIFY.

10. Are there any physical health implications evident in this script?
If so, what are they?

a) Are these implications evident enough in the script for you
to follow-up on if you chose to do so?

b) Are there any additional or alternative physical health
implications you would like to see included in this script?
PLEASE SPECIFY.

Student Questionnaire

- (1) Program #2: ACCEPTING FEELINGS: "Behind the Scenes"
- (2-3) Grade Level (circle): 10 11 12
- (4) Male ☐ Female ☐
- (5-6) Teacher's Name
- (7) School City
1. How much did you like the program?
- (8) ☐ liked it very much
☐ liked it
☐ disliked it
☐ disliked it very much
2. Did you think the teenagers in this story were like you and/or your friends?
- (9) ☐ yes, very much
☐ yes, sort of
☐ no, not a lot
☐ no, not at all
3. What happened to David in this program is similar to what happens to ...
 (check as many as apply)
- (10) ☐ me
 (11) ☐ my friends
 (12) ☐ people in my family
 (13) ☐ people I've heard about
 (14) ☐ people only in stories
 (15) ☐ nobody
4. How willing would you be to talk about this program in a class discussion?
- (16) ☐ very willing
☐ willing
☐ unwilling
☐ very unwilling

3. Please circle the word(s) in each pair that best describes David during most of the program. (You should have five circles.)

- (17) David is: insecure OR confident
- (18) not likable OR likable
- (19) unbelievable OR believable
- (20) confused about OR understands
 his feelings his feelings
- (21) shy OR outgoing

Please circle the word(s) in each pair that best describes Miranda during most of the program. (You should have four circles.)

Miranda is:

- (22) insecure OR confident
- (23) not likable OR likable
- (24) unbelievable OR believable
- (25) not understanding OR understanding

Please circle the word(s) in each pair that best describes Susan Robey during most of the program. (You should have five circles.)

Susan Robey is:
(drama coach)

- (26) insecure OR confident
- (27) not likable OR likable
- (28) unbelievable OR believable
- (29) not understanding OR understanding
- (30) insincere OR sincere

6. Check the items which describe David's physical reactions to his situation. (Check as many as apply.)
- (31) ☐ can't concentrate
 (32) ☐ bites nails
 (33) ☐ can't sleep
 (34) ☐ has headaches
 (35) ☐ overeats
7. During most of the program what does David do with his feelings? (Check only one.)
- (36) ☐ hides his feelings
☐ shows his feelings
☐ has impulsive outbursts of feelings
☐ talks about his feelings
8. At the end of the program what does David do with his feelings? (Check only one.)
- (37) ☐ hides his feelings
☐ shows his feelings
☐ has impulsive outbursts of feelings
☐ talks about his feelings
9. Do people have fantasies like David had? (Check only one.)
- (38) ☐ many people do
☐ some people do
☐ not many people do
☐ nobody does
10. In the end, what happens between David and Miranda? (Check only one.)
- (39) ☐ Miranda leaves David and tells him to learn about his own feelings.
☐ David asks Miranda to take him back and help him understand his feelings.
☐ Miranda leaves David and tells him she doesn't want to date someone who falls in love with older women.
☐ David tells Miranda he's sorry but that he still loves Susan Robey.
☐ The program doesn't show what happens.

11. The most important thing this program wanted me to learn is...
(Check only one.)

- (40) ☐ A high school student shouldn't fall in love with someone older,
especially someone like a drama coach.
☐ It's better to ignore your feelings so you won't get hurt.
☐ Expressing one's feelings has bad consequences.
☐ It is important to accept strong feelings and be able to express
them if you want to, or control them if you don't.
☐ A girlfriend should be supportive of her boyfriend even if it
means she might get hurt.

12. Are the issues presented in this program important? (Check only one.)

- (41) ☐ yes, very important
☐ yes, sort of important
☐ no, not too important
☐ no, not at all important

Thank You

Teacher Questionnaire

- (1) Program #3: SELF CONCEPT: "Images"
- (2-3) Grade Level (circle) 10 11 12
- (4-5) Teacher's Name _____
- (6-7) School _____ City _____

1. After viewing this program the viewers (teachers and students) should understand several concepts. Using the following key, please rate the degree to which each concept is evident from watching the program.

1 = very evident
 2 = evident, but not emphasized
 3 = only slightly evident
 X = not evident at all

- (8) — There are a number of ways to understand yourself better: spend time thinking about yourself, talk to others, observe the way others react to you.
- Having a more clearly defined self concept will help you make better life choices.

Please identify any other instructional concepts that seem highly evident in this program.

2. Listed below are topics of discussion that may be appropriate to use as follow-up exercises for this program. Using the following key, please rate the degree to which each topic is appropriate for this program.

1 = very appropriate
 2 = somewhat appropriate
 3 = only slightly appropriate
 X = inappropriate for this program

- (10) — How Tyrone tried to understand himself better
- (11) — Knowing who you are
- (12) — Why you think about yourself the way you do and what is most important in shaping the way you think about yourself.
- (13) — The importance of having an accurate picture of yourself.

- (14) 3. How much did you like the program?
- ☐ liked it very much
 - ☐ liked it
 - ☐ disliked it
 - ☐ disliked it very much
- (15) 4. Do you think this program was appealing to your students?
- ☐ yes, very appealing
 - ☐ yes, somewhat appealing
 - ☐ no, not very appealing
 - ☐ no, very unappealing
- (16) 5. Do you think the storyline was relevant to your students?
- ☐ yes, very relevant
 - ☐ yes, somewhat relevant
 - ☐ no, not very relevant
 - ☐ no, irrelevant
- (17) 6. Were the issues presented in this program relevant to your students?
- ☐ yes, very relevant
 - ☐ yes, somewhat relevant
 - ☐ no, not very relevant
 - ☐ no, irrelevant
- (18) 7. Do you feel your students understood the meaning of the program?
- ☐ clearly understood it
 - ☐ understood it pretty well
 - ☐ had a vague understanding
 - ☐ did not understand it
- (19) 8. Were the students willing to participate in the discussion?
- ☐ very willing
 - ☐ willing
 - ☐ unwilling
 - ☐ very unwilling

- (20) 9. In general do you think it is easy or difficult to discuss the issues presented in the program?

☐ very easy
☐ easy
☐ somewhat difficult
☐ very difficult

- (21) 10. Did the program itself make it easier or more difficult to discuss these issues?

☐ much easier
☐ somewhat easier
☐ somewhat more difficult
☐ much more difficult

- (22) 11. During the school year have your students dealt with the topic of this program as part of the educational program of this school?

☐ often
☐ occasionally
☐ rarely
☐ never

12. Were there any portions of this program that appeared to be inappropriate or educationally ineffective? Please comment.

13. Were there any portions of this program that you found particularly useful or educationally effective? Please comment.

Discussion Profile

(1) PROGRAM

- Student In discussion students make reference to the program storyline exclusively, including events, characters, and mood.
- Teacher Teachers direct questions (or comments) toward the storyline exclusively, including events, characters and mood.

(2) SELF

- Student Students talk about themselves and their experiences. They make statements that reveal their own feelings, values, beliefs, and experiences.
- Teacher Teachers direct questions (or comments) toward the students' feelings, values, beliefs, and experiences. (Also included in this category are teacher comments about him/herself.)

(3) OTHERS

- Student Students talk about the feelings, values, beliefs, and experiences of others.
- Teacher Teacher elicits statements from students about the feelings, values, beliefs, and experiences of others. (Also included are teacher comments about others.)

(4) MESSAGES

- Student Students make statements about abstract principles/messages concerning the program concept(s).
- Teacher Teacher directs questions or comments about the abstract principles/messages of the program (or states the messages him/herself).

(5) ALTERNATIVES

- Student Students consider alternatives which relate to program events or program concepts. This includes alternative ways of thinking, feeling, and behaving.
- Teacher Teachers direct questions or comments about alternatives which relate to program events or program concepts (or present alternatives themselves).

(6) PHYSICAL HEALTH

Student Students discuss physical health issues.

Teacher Teachers direct questions about physical health issues, or make physical health comments themselves

The observer scored the category that was the focus of each 30 second period. If two categories were equally discussed, both were scored. The Physical Health category was a separate category, consisting of an actual count of the number of physical health statements (0-3) in a thirty second period. The teachers and the students were scored separately.

DISCUSSION PROFILE CODING FORM

Evaluator _____
Date _____
School Name/Location _____

Time Ending: :30

(# 0-3)

	Program	Self	Others	Messages	Alternatives	Physical
Student Response						
Teacher Stimulus						

Time Ending: 1:00

	Program	Self	Others	Messages	Alternatives	Physical
Student Response						
Teacher Stimulus						

Time Ending: 1:30

	Program	Self	Others	Messages	Alternatives	Physical
Student Response						
Teacher Stimulus						

Time Ending: 2:00

	Program	Self	Others	Messages	Alternatives	Physical
Student Response						
Teacher Stimulus						

Time Ending: 2:30

	Program	Self	Others	Messages	Alternatives	Physical
Student Response						
Teacher Stimulus						

Time Ending: 3:00

	Program	Self	Others	Messages	Alternatives	Physical
Student Response						
Teacher Stimulus						

Time Ending: 3:30

	Program	Self	Others	Messages	Alternatives	Physical
Student Response						
Teacher Stimulus						

Time Ending: 4:00

	Program	Self	Others	Messages	Alternatives	Physical
Student Response						
Teacher Stimulus						

Time Ending: 4:30

	Program	Self	Others	Messages	Alternatives	Physical
Student Response						
Teacher Stimulus						

Time Ending: 5:00

	Program	Self	Others	Messages	Alternatives	Physical
Student Response						
Teacher Stimulus						

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(Continues on to 30 minutes)

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